

FROM A DISTANCE

Lyrics and Music by
JULIE GOLDSlowly $\text{♩} = 66$

G(2) D/G C/G G C(2) G/B D

mp

with Pedal

Verse:

Em7 G/B C G/B Am Em/G D/F\# D G(2) C(2)/G

1. From a distance, the world looks blue —

D/G G(2) C D G D/G C(2)/G

— and green, — and the snow - capped moun - tains white. — From a

G(2) C(2) C/E D/F\# G G/B 3 C D

dis-tance, the o - cean meets the stream, — and the ea - gle takes to —

G D/G G Cmaj7 D Em
 flight. cresc. From a distance there is har - mo-ny, and it

C G/B G/D D C G/B C G/B To Coda ♪
 ech-oes through the land. dim. It's the voice of hope, - it's the voice of peace. It's the

C D 1. G D/G C/G G
 voice of ev ery man.

C G/B D D.S. § 2. G D/G G G/B G/C C6 D Bridge:
 2. From a man. cresc. God is watch-ing us. God is

D7/G G D/F# Em Em7 Am7 C/D D G
 watch-ing us. God is watch-ing us from a dis - tance. dim. mp

G G/B C D
 Em7 G/B C G/B Am Em/G D/F# D
 G D/F# C/E G/D C Am Em D Em D/F# N.C.
 Coda C D7 D/E Em D/E Em Bm/D
 hope of — hopes, — it's the love of — loves. — This is the song — of — ev — ery

D.S.  al Coda
cresc. *mf* *3. From a*
mp
cresc. *mf* *It's the*



Bridge:

G G/B G/C C6 D D7/G G D/F# Em Em7

man. _____ And God is watch-ing us. God is watch-ing us. God is

cresc. **f**

1. 2.

Am7 C/D D7 G G/B Am7 C/D

watch-ing us from a dis - tance. Oh, God is watch-ing us from a

rit. *dim.* **mp** *slower*

Em7 G/B C G/B Am7 D/F# G(2)

dis - tance.

Verse 2:

From a distance, we all have enough,
And no one is in need.
There are no guns, no bombs, no diseases,
No hungry mouths to feed.
From a distance, we are instruments
Marching in a common band;
Playing songs of hope, playing songs of peace,
They're the songs of every man.
(To Bridge:)

Verse 3:

From a distance, you look like my friend
Even though we are at war.
From a distance I just cannot comprehend
What all this fighting is for.
From a distance there is harmony
And it echos through the land.
It's the hope of hopes, it's the love of loves.
It's the heart of every man.

HELLO IN THERE

By
JOHN PRINEModerately slow $\text{♩} = 63$

F(9) Gm C2 F(9) Gm

1. We had an a - part - ment in the
 2. Me and my hus - band, we don't
 3. So if you're walk - ing down the

C(9) § F(9) Gm

C(9) F Gm

cit - y, me and my hus-band liked -
 talk much an - y - more.. He sits and stares through -
 street some - time, and you should spot some hol -

C(9) Fmaj7

liv - ing there.
the back door screen.
low an - cient eyes,
It's been years
And all the news
don't you
since the
just re -
pass them

B♭ To Coda ♪ F

kids have grown.
peats it - self
by and stare as
A life like some
if you
of their own
for - got - ten dream
left that

C(9) F Gm

us a - lone.
we've both seen.
John and Lin - da
Some - day I'll go and
live in O -
call up Ju -

C F Gm

- ma - ha.
- dy.
Joe is some - where
We worked to - geth - er
on the
at the

C

Fmaj7

road.
fac - to - ry.We lost Da - vy in the
But what would I say when she

Bb

F

Ko - re - an War,
asks, "What's new?"I still don't know what for,
Say, "Noth-ing, what's with you?"don't mat - ter
Noth - ing

C

E \flat an - y - more... }
much to do. }

You know that old trees just grow

cresc.

mf

Gm/F

F

B \flat /F

F

E \flat

stron - ger,

and old riv - ers

grow wild - er ev - 'ry

F Am B♭

day. But old peo-ple, they just grow lone - some wait-ing for

dim. *p*

F(9) C(9) F

some-one to say hel - lo in there, hel - lo.

F(9) Gm 1. C(9) D.S. $\frac{2}{3}$ 2. C(9) D.S. $\frac{2}{3}$ al Coda

⊕ Coda

F C *molto rit.* F

did-n't care.. Say hel - lo in there, hel - lo.

molto rit. e dim. *pp*

This image shows a musical score for a vocal piece. The score consists of three staves of music. The top staff starts in F major, moves to Am, and then to B♭ major. The middle staff starts in F major and moves to G major. The bottom staff starts in F major and moves to C major. The lyrics are: 'day. But old peo-ple, they just grow lone - some wait-ing for', 'dim.', 'p', 'some-one to say hel - lo in there, hel - lo.', '1. C(9) D.S. 2/3 2. C(9) D.S. 2/3 al Coda', 'did-n't care.. Say hel - lo in there, hel - lo.', and 'molto rit. e dim. pp'. The score includes various dynamic markings like 'dim.', 'p', 'molto rit.', and 'pp', and a 'Coda' section.

IN MY LIFE

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Moderately $\text{♩} = 80$

1. There are

Music score for the first section of 'In My Life'. The key signature is common time (4/4). The melody is in the treble clef, and the bass line is in the bass clef. The chords are C, G, C, G. The bass line features eighth-note patterns. The vocal line starts with a sustained note on 'C' followed by eighth-note chords. The lyrics '1. There are' are written below the staff.

2. all these friends and
3. (Instr. solo ad lib. . .)

Music score for the second section of 'In My Life'. The key signature changes to G/B, Am7, C7/B♭, F/A, and Fm/A♭. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics '2. all these friends and' and '3. (Instr. solo ad lib. . .)' are written below the staff. The bass line includes eighth-note chords and some grace notes.

some have changed. . . Some for - ev - er, not for bet - ter; some have
pares with you. . . And these mem - 'ries lose. their mean - ing when I

Music score for the third section of 'In My Life'. The key signature changes to C, G/B, Am7, C7/B♭. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics 'some have changed. . .' and 'pares with you. . .' are written below the staff. The bass line includes eighth-note chords and some grace notes.

F/A Fm/A♭ C G/B Am(9)

gone _____ and some re - main. All these plac - es have _____ their
 think of love as some - thing new. (2.3.) Though I know I'll nev - er lose af -
 ...end solo)

F6/9 B♭9 C G/B

mo - ments with lov - ers and friends - I still can re - call. Some are
 fec - tion, for peo - ple and things - that went be - fore, I

Am(9) Dsus D Fm

dead and some - ten are liv - ing; in my life I've
 know I'll of - ten think a - bout them; in my life I

1.

C G C G

loved them all. —

2.

2. But of love you more. — love you more. —

C G rit. C

I love you more. I love you more.

rit.

MISS OTIS REGRETS

(She's Unable to Lunch Today)

Words and Music by
COLE PORTER

Brightly

A E7($\#5$) A9 A E7($\#5$) A9 E9 F9 E9 E7($\#5$) A

mf

F9 A A E+

Miss O - tis re - grets she's un - a - ble to lunch - to -

A D Dm A

day. Mad - am, Miss O - tis re - grets she's un -

3 E7

a - able to lunch to - day. And she's

F9 A § A E+

When she woke up— and found that her dream of love was the
 mob came— and got her and dragged her from the

A D Dm A

gone, Mad - am, she ran to the man who had
 jail, Mad - am, they strung her up on the old

E E7

led her so far a - stray. And from the
 wil - low a - cross the way. And from the

A 3 A7 D To Coda ♪

un - der her vel - vet gown, she drew a gun and
 mo - ment be - fore she died, she lift - ed up her

A D Dm A

shot her lov-er down. Mad-am, _____ Miss O - tis re-grets she's un -

E7 A E7($\#$ 5) A9

a - ble to lunch to - day.

E7($\#$ 5) A9 E9 F9 E9 E7($\#$ 5) A F9 A D.S.  al Coda

When the

 Coda D7 A6

love - ly head____ and cried.



D6

A

Mad-am, Miss O - tis re - grets, she's un -

F6/9

a - ble to lunch. Miss

N.C.

O - tis re - grets she's un - a - ble to lunch to - day.

E7(#5) A9

C7 B7 F9(#11) E7(#5) A6 B_b13 A13

ONE FOR MY BABY

(And One More for the Road)

Lyric by
JOHNNY MERCER

Slowly and freely

Music by
HAROLD ARLEN

Slowly and freely

A♭ A♭dim7 D♭/A♭ E♭sus E♭

A♭ B♭m7 Cm7 B♭m7 A♭ B♭m7

quar-ter to three, there's no one in the place ex - cept you and me.

Cm7 B♭m7 A♭ B♭m7 Cm7 B♭m7 B♭m7(b5)

So set 'em up, Joe, I've got a lit - tle sto - ry I

A♭ B♭m7 Cm7 G♭/A♭ D♭maj9

think you should know. We're drink-ing, my friend,

This musical score is for the jazz standard 'One for My Baby'. It features a piano part with bass and harmonic support, and a vocal part with lyrics. The score is in 4/4 time, with a key signature of one flat. The piano part includes dynamic markings like 'p' and 'mp'. The vocal part includes lyrics such as 'quar-ter to three', 'there's no one in the place', 'So set 'em up, Joe', 'I've got a lit - tle sto - ry I', 'think you should know.', and 'We're drink-ing, my friend,'. Chords listed in the score include A♭, A♭dim7, D♭/A♭, E♭sus, E♭, A♭, B♭m7, Cm7, B♭m7, A♭, B♭m7, Cm7, B♭m7(b5), A♭, B♭m7, Cm7, G♭/A♭, D♭maj9, A♭, B♭m7, Cm7, G♭/A♭, D♭maj9, and A♭.

D \flat 7 Cm7 B \flat m7 A \flat B \flat m7 Cm7 F7(\sharp 11)
 to the end__ of a sweet ep - i - o - n. Make it

C7(\sharp 5) F9 F7(\flat 9) B \flat m7 Cm7 D \flat D \flat /E \flat A \flat F/G
 one for my ba - by and one more for the road. I

Cmaj7 Dm7 Em7 Fmaj7 Cmaj7/G Fmaj7
 got the rou - tine, so drop an - oth - er nick - el in the ma - chine.

Em7 Dm7 F/G Cmaj7 Dm7 Em7 Fm6
 I'm feel - in' so bad; I wish you'd make the mu - sic

Cmaj7/G Fmaj7 Em7 B♭/C C7 Fmaj7
 dream-y and sad. You could tell me a lot,

F13 Em7 Dm7 Cmaj7 Dm7 Em7 A7(^{#11}_{b9})
 but it's not, in a gen - tle-men's code. Let's make it

B♭7(^{#5}) A9 A7(_{b9}) Dm7 Em7 F F/G C(9)
 one for my ba - by, and one more for the road.

Cm7 F7 Cm7 F7 E7 A7 Dm7 F/G
 You may not know it, but, bud-dy, you're a kind of po - et, and you've had a lot of things to

B♭6/9 C(9) Cm7 F7 Cm7 F7

say. And when I'm gloom-y, you al-ways lis-ten to me un -

D7/A A♭7(b5) G7(♯5) *rit.* Cmaj7 *a tempo* Dm7

til it's talked a - way. Well, that's how it goes, and

rit. *a tempo*

Em7 Fm6 Cmaj7/G Fmaj7 Em7 Dm7 F/G

John, I know you're get - ting anx - ious to close. So

Cmaj7 Dm7 Em7 Fm6 Cmaj7/G Fmaj7

thanks for the cheer; I hope you did - n't mind me bend-ing your ear.

Em7 B♭/C C7 Fmaj7 F13 Em7 Dm7
 For all of the years, for the laughs, for the tears, for the

Cmaj7 Dm7 Em7 A7(♯11)(b9) B♭7(♯5) A9 A7(b9).
 class that you've showed. Make it one for my ba - by, and

Dm7 Em7 F F/G E7(♯5) E7 A7(b9) D9 D♭7(♯9)
 one more for the road. That long, long

C Cdim7 C(9)
 road.

rit.

* *Rea*

ONLY IN MIAMI

Bright samba $\text{♩} = 112$

E♭

A♭

B♭

By

MAX GRONENTHAL

A♭

Verse 1:

E♭6

A♭

E♭6

A♭

1. Walk - ing a - long - the beach last - night, -

54

E♭6 A♭ B♭ A♭ E♭6 A♭

who__ do you think__ I____ spy?____ A girl__ with eb - o - ny-

E♭6 A♭ E♭6 A♭ B♭ A♭

— fire__ eyes, soft__ and low do__ she__ cries.

§ Verses 2 & 3:

E♭6 A♭ E♭6 A♭ E♭6 A♭

2. Now what__ could be such a source__ of pain, I__ so bold - ly__ in -
 3. Fish__ may fly through the pur - ple keys, gold - en birds take__ to__

B♭ A♭ E♭6 A♭ E♭6 A♭

- quired._____
 air._____ Point - ing fin - ger__ Ha - va - na way,
 I am bound to__ the__ earth, it seems.

To Next Strain

1. B_b A_b/C B_b/D

E_b A_b B_b A_b/C B_b/D

these three words which tran - spired.
My life can be so un-

She told me that

2. A_b

B_b A_b/C B_b/D E_b A_b B_b A_b

fair. on - ly in Mi - am - i is Cu - ba so

E_b A_b B_b A_b E_b A_b

far a - way. On - ly in Mi - am - i,

B_b A_b 1. E_b A_b B_b A_b D.S. 2. E_b A_b

{ my sto - ry, she goes this way.
is Cu - ba so far a - way.

B♭ A♭ E♭ A♭

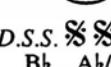
Stand-ing on the shore-line wait-ing,
 ev'-ry-one an- ti-ci-pat-ing, I can hear the bro-ken-heart-ed
 say: On-ly in Mi-am-i is Cu-ba so
 far a-way.

B♭ A♭ E♭ A♭ B♭ A♭ Bridge:
 Gm

And she cries for her

Dm7 Fm Gm
 child with-out a moth-er. And she cries for a son with-out a fa-ther.

Dm7 Fm
 And she cries for a son with-out a lov-er. Can't face an-oth-er day,-

Gm A♭ E♭/B♭ C/B♭ D.S.S.  and fade
 B♭ A♭/C B♭/D

chase the blues a-way... My fa-ther had a moth-er like she, turned a-way.



SHIVER ME TIMBERS

Words and Music by
TOM WAITS

Moderately; flowing

B♭ Cm7/B♭ B♭maj7 Cm7/B♭

1. Well, I'm

Verse:
B♭ Cm7/B♭ B♭maj7 Cm7/B♭

leav - ing my fam - i - ly; I'm leav - ing all my friends. — My

Dm E♭ Cm B♭ A♭ F

bod - y's at home, — but my heart's in the wind. — And the

B♭ Cm7/B♭ B♭maj7 Cm7/B♭

clouds are like head - lines up - on a new front page sky. — My

12.

B♭ Cm7/B♭ B♭maj7 Cm7/B♭

D.S. $\frac{2}{3}$ al Coda

3. Won't you

$\frac{2}{3}$ Coda

F7sus F7 B♭

sail ing a way.

Cm7/B♭ B♭maj7 Cm7/B♭ B♭

Verse 2:

And I know Joe Conrad will be proud of me;
 Many more before me've been called by the sea.
 To be up in the crow's nest, singin' my saying:
 Shiver me timbers, let's all sail away.

(To Bridge:)

Verse 3:

Won't you please call my family; tell them not to cry;
 My goodbyes are written by the moon in the sky.
 Say hey, nobody knows me; I got no reason to stay.
 Shiver me timbers, I'm sailin' away.

(To Coda)

(From the Film "THE ROSE")

THE ROSE

Slowly $\text{♩} = 66$ Words and Music by
AMANDA McBROOM

Some say

mp

C G7 F G 1. C

love it is a riv - er that drowns the ten - der reed. Some say—
love it is a ra - zor that leaves your soul to—

mp

2. C Em7 Am7 F

— bleed. Some say— love it is a hun - ger an end - less ach - ing

mf

G7sus *poco rit.* G7 C *a tempo* G F

need. I say— love it is a flow - er and you its on - ly

poco rit. *a tempo*

The score consists of four staves. The top staff is for voice and piano, with the piano part in 4/4 time and the vocal part in 2/4 time. The second staff begins with a piano introduction in 4/4 time, followed by a vocal entry in 2/4 time. The third staff continues the vocal line with a piano accompaniment. The fourth staff concludes the vocal line with a piano accompaniment. The lyrics are integrated into the vocal parts, with some words underlined. The piano parts include dynamic markings like *mp* and *mf*, and performance instructions like *poco rit.* and *a tempo*.

C G

seed. It's the heart a - fraid of break - ing that
night has been too lone - ly and the

poco cresc.

mf-f

F G C

nev - er has learns to dance. It's the dream a - fraid of
road been too long, and you think that love is

G F G C

wak - ing for that nev - er takes the chance. It's the
on - ly for the luck - y and the strong, just re -

Em/B Am7 Am7/G F

one who won't be tak - en who can - not seem to
mem - ber in the win - ter far be - neath the bit - ter

f

G *poco rit.*

C *tempo*

G

give, snows and the soul a - fraid of dy - in' in that the lies the seed that with the sun's love in the

poco rit. *mf* *a tempo*

I F

G C

nev-er learns to live. When the

cresc.

I₂ F *rit.*

G C *tempo*

spring be - comes the rose.

mf *rit.* *a tempo*

Play 3 times

THE WIND BENEATH MY WINGS

Words and Music by
LARRY HENLEY and JEFF SILBAR

Gently flowing, in 2 $\text{d} = 63$

11

B \flat (2) E \flat (2) F/A

mp

(with pedal)

(with pedal)

B♭(2) E♭(2)

Verse 1:

B♭ E♭(2)

It must have been cold there in my shade —

B♭ E♭(2) B♭/D

to nev - er have sun - light on your face.

Cm7 Fsus F

You were con - tent to let me shine, that's your way,.

Cm7 Fsus F

you al - ways walked a step be - hind.

Verses 2 & 3:

B♭

E♭/B♭

B♭

E♭(2)

So, I__ was the one with all__ the glo - ry,
 It might__ have ap - peared to go__ un - no - ticed,

B♭

E♭/B♭

B♭

E♭(2)

Gm7

while you__ were the one with all__ the strength.
 but I've__ got it all here in__ my heart.

Cm7

B♭/C

Fsus

F

A beau - ti - ful face with-out__ a name__ of for so long,-
 I want you to know I know_ the truth,__ course I know_ it,

Cm7

B♭/C

Cm7

Fsus

F

D7/F♯

a beau - ti - ful smile to hide__ the pain. }
 I__ would be noth - ing with - out you. }

9

Chorus:

Gm7 F/E♭ E♭ B♭ F/A Gm7

Did you ev-er know__ that you're_my he - ro, and ev - 'ry-thing

mf

F/E♭ E♭ B♭ F/A F D/F♯ Gm7 F/E♭ E♭

I would like to_____ be? I can fly high - er than an

B♭ F/A Gm7 Cm7 *To Coda* 3 Fsus F 1. B♭2

ea - gle, 'cause you are the wind be-neath my_ wings.

3

II. 2. B♭ E♭/B♭ D.S. *al Coda* B♭ F/A

wings.

dim. mp

The musical score consists of six staves of music. The top staff is for the piano, featuring a treble clef, a bass clef, and a key signature of one flat. The vocal part is in the soprano range, indicated by a soprano clef. The lyrics are written below the vocal line. Chords are marked above the staff at the beginning of each line. The score includes dynamic markings like 'mf' and 'mp', and performance instructions like 'To Coda' and 'D.S. al Coda'. The piano part features various note patterns and rests. The vocal part has a mix of eighth and sixteenth note rhythms. The lyrics describe a sense of being loved and supported, followed by a desire to fly and a reference to eagles.

10

Coda

Fsus

F

E♭(2)/B♭

B♭

Fsus/A

Gm7

wind be -neath my wings,

Cm7

B♭/F

F

B♭(2)

'Cause you are the wind be -neath my wings.

E♭(2)/B♭

B♭2

Fly,

F7sus/E♭

B♭2

fly,

fly

a - way,

WHEN A MAN LOVES A WOMAN

Words and Music by
CALVIN LEWIS and ANDREW WRIGHT

Moderately slow $\text{♩} = 60$

D

A/C♯

Bm7

Bm/A



(Spoken) When he held me in his arms,

(Sung) when he held me in his arms, he said, "Ba-by, ba-by,



G

G/A

A

D

A6

A

ba - by, —

you're the on - ly one for me."

When a



§

D

A/C♯

Bm

D7/A

man
man
man

loves a wom - an,
loves a wom - an,
loves a wom - an,

can't keep his mind on noth-in' else.
spend his ver - y last dime
down deep in his soul,



G G/A A D A
 He'll trade the world for the good thing he found.
 try - in' to hold on to what he needs.
 she can bring him such mis - er - y.
 Yeah, if she's
 Give up
 Yeah, if she's

D A/C♯ Bm D7/A
 bad he can't see it.
 all of his com - forts,
 play - in' him for a fool,
 She can do no wrong.
 go out and sleep out in the rain
 he's the last one to know.

1.
 G 3 G/A A D A
 Turn his back on his best friend if he put her down.
 if she say, "Ba - by, that is
 Lov - in' eyes don't
 When a

3

[2.3.]

D

D7

G

how it's gon-na be."—
ev - er see.

When a man loves
So this man says,

D

D7

G

a wom - an,
"Do you love me?"

give up ev - 'ry - thing
Will you give me ev - 'ry - thing

D

D7

G

that he has.
the earth has?

Try to hold on
Try to hold on to

D F#7/C# Bm E7
 her pre - cious love, cry - in, "Ba - by, ba - by, please don't treat me
 my pre - cious love, cry - in, "Ba - by, ba - by, please don't treat me
 my

1. G/A A D.S. § 2. G/A A
 bad." When a bad." cresc.
 A♭/B♭ E♭ B♭/D
 Oh, when a man loves a wom - an,
 f

Cm E♭7/B♭ A♭ A♭/B♭ B♭ E♭ B♭
 he can do her no wrong. He'd nev-er harm that love - ly girl. Oh, you

11

E♭ B♭/D Cm7 B♭m7

tell me you love me, ba - by, and gon - na hold

me tight. Ba - by, ba - by, this is a man's world.

rit. rit. freely

E♭ a tempo B♭/D Cm E♭7/B♭

— No, no, oh, no. A

a tempo

A♭ A♭/B♭ A♭/C B♭/D E♭

change is gon-na come_ down in this man's world.

rit.

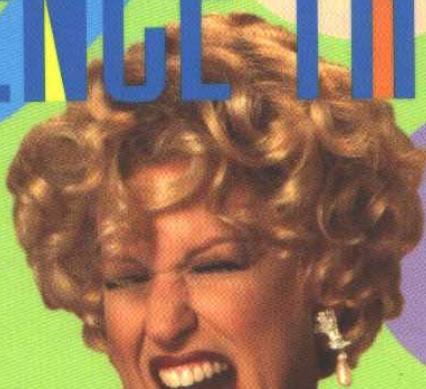
PIANO / VOCAL / CHORDS

No
1000
Mid
1 b

DEBBIE MIDLER

G R E A T E S T H I T S

EXPERIENCE THE DIVINE



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BOOGIE WOOGIE BUGLE BOY

Brightly, with a swing $\text{♩} = 192$ ($\text{♩} = \text{♩}^3 \text{♩}$)

Words and Music by
DON RAYE and HUGHIE PRINCE

C6

30

mf

3-part harmony: C6

He was a fa - mous trum - pet man out Chi - ca - go way;—
(2nd time inst. solo ad lib. . . .)

F9

had a boo-gie style that no one else could play. He was the top man of his craft,

C6

but then his num-ber came up__ and he was gone with the draft._ He's in the

G7 F9 C6

ar - my now a blow - in' re - veil - le. He's the Boo - gie Woo - gie Bu - gle Boy of

C6

Com - pa - ny B.____ They made him blow a bu - gle for his Un - cle Sam;____ it and
... end solo) He puts the boys to sleep with boo - gie ev - 'ry night,____ and

real - ly brought him down be - cause he could not jam.____ The cap - tain
 wakes them up the same way in the ear - ly bright.____ They clap - their

F9

seem to un - der - stand, —
hands and stamp their feet, —
be - cause the next day the "cap" — went out and
be - cause they know how he plays — when some-one

draft - ed a band. — And now the com - pa - ny jumps }
gives him a beat. — He real - ly breaks them up } when he plays

F9

C6

re - veil - le. He's the Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B. — A

C6

3

root, a toot, a toot-di-dle ah - da toot. He blows eight to the bar —
3

F9

in boo - gie rhy - thm. He can't blow a note un - less a bass and gui - tar is play - in'

C6

with him. And the com-pa-ny jumps when he plays

G7

3

F9

To Coda \oplus

C6

re - veil - le.

He's the Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B.

N.C.

He was some Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B.

F9

When he played boo - gie woo - gie bu - gle, he was

C6

bus - y as a bus - y bee. And when he played, he made the com-pa-ny jump

G7

eight to the bar. He's the Boo-gie Woo-gie Bu-gle Boy of Com-pa-ny B. Ah - da

C6

3

toot did-dle ah - da toot did-dle ah - da toot - toot. He goes eight to the bar.

F9

He can't blow a note if a bass_____ and gui - tar_____ is - n't

C6

with him._____

G7

And_____ the com-pa-ny jumps when he plays

F9
re - veil - le.C6
He's the Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B._____D.S.  al Coda Coda

C7

F

A**flat**/G**sharp**

G7

C

D**flat**9 C9

Boo - gie Woo - gie Bu - gle Boy of Com - pa - ny B._____

CHAPEL OF LOVE

By
PHIL SPECTOR, ELLIE GREENWICH
and JEFF BARRY

Moderate bright swing $\text{♩} = 144$ ($\text{♩} = \text{♩}^3 \text{♪}$)



Verse:
E♭

Spring Bells is will here, and the sky is so ver - y blue.
Bells will ring, and the sun is gon - na shine.

Fm B♭ Fm B♭

Birds I'm gon - na all sing, as if they knew,
I'm gon - na be his, he's gon - na be mine.

E♭

We're gon - na love un - til we'll say "I do." } And we'll

Fm B♭7 E♭ 1. B♭7 D.S. §

Go - in' to the chap - el of love.

2. 3. B♭7 G7/D C7 Fm B♭7

Go - in' to the chap - el of

3 E♭ G7/D C7 Fm B♭7

love. Go - in' to the chap - el

Freely E♭maj7

of _____ (3 parts) love, _____ (love, ____) (love.) Shoo-bee - doo - wop, wah - dah! _____

DO YOU WANT TO DANCE?

Moderately slow $\text{♩} = 80$

By
ROBERT FREEMAN

Do you

want to dance
and hold my hand,
tell me

you're my lover man?
Oh, baby,
do you want to dance?

Dmaj9 G F#m7 Em7 Gmaj7/A Dmaj9
 — Dance..) Dance..) We could dance

Gmaj7 Dmaj9
 un - der the moon-light, hug and kiss

Gmaj7 F#m7 Bm7
 all through the night.. Oh ba - by. tell me

Em7 G/A Dmaj9 G F#m7 Em7 Gmaj7/A
 do you want to dance with me, ba - by?

Dmaj9 Gmaj7

Do you, do you, do you, do you, do you, do you want to dance?—
(background vocals: (Do you, do you, do you, do you, do you, do you want to dance?—)

Dmaj9 Gmaj7

Do you (Do you, do you, do you, do you) do you want to dance?—

F#m7 Bm7 Em7 G/A

Do you, (Do you, do you, do you, do you, do you, do you) want to dance—

Dmaj9 Gmaj7 F#m7 Em7 Gmaj7/A G/A

— with me, ba - by? Ah, that's right,

A

G/A

ah,

ah,

ah,

E♭maj9

A♭maj7

Do you want to dance un - der the moon-light,

E♭maj9

A♭maj7

hug me,

kiss me, ba - by,

all through the night.

Oh

Gm7

Cm7

Fm7

A♭/B♭

babe, oh babe, oh babe, oh babe, oh babe, oh ba - by, tell me do you want to

E♭maj9

A♭maj7 Gm7 Fm7 A♭/B♭

E♭maj9

19

dance? _____ Woh _____ Do you, do you, do you, (Do you, do you)

A♭maj7

E♭maj9

do you want_ to dance? _____

Do you, (Do you, do you,

do you)

A♭maj7

Gm7

Cm7

do you want_ to dance? _____

Do you, (Do you, do you,

do you, do you)

Fm7

A♭/B♭

E♭maj9

A♭maj7

Repeat ad lib. and fade

you want_ to dance_ with me, ba - by?

You got to_ dance_

FRIENDS

By
BUZZY LINDHARDT
and MARK KLINGMAN

Freely

Amaj9

Amaj7

Gmaj7

Amaj7

And I am all a - lone. There is no one here be -

Lively shuffle ♩ = 132

Gmaj7

F#m7

C#m7

D

Bm7

N.C.

side me. And my prob-lems have all gone, there is no one to de-ride me. But you got to have

But you got to have

Gmaj7

A

Em7

A

friends, _____

the feel - ing's oh__ so strong._

You got to have...

Dmaj7 C \sharp m7 D C \sharp m Bm7 D/E

friends to make that day last long

Gmaj7 A

I got some friends but they're gone

Em7 A Dmaj7

Some-one came and took them a-way. And from the dusk till the dawn

C \sharp m7 D C \sharp m Bm7 D/E

here is where I'll stay

G A D 3 3

Stand-ing at the end of the road— boys,— waiting for my new— friends to

C♯m D E A F♯m7

come. I— don't care— if I'm hun - gry or poor,

Bm7 3 E 1. A N.C. 2. A N.C.

I'm gon-na get me some of them. 'Cause you got to have You got to have

3

Em9 A Em9 A Repeat ad lib. and fade

friends. friends. You got to have